

Soil analysis at McGill

Researcher aids Viet war

A McGill professor is conducting a research project designed to aid the American war effort in Viet Nam.

Dr. Raymond Yong, Associate Professor of Civil Engineering and Director of the Soil Mechanics Laboratory, is trying to discover a method of determining soil solidity from the air. This would permit American pilots to know beforehand whether a strip of land is suitable for emergency landing and subsequent take-off.

Dr. Yong, one of the foremost men in his field in North America, refused to discuss specific details of the project because "the U.S. Government considers this information secret and I was required to sign a statement pledging to keep it confidential".

Security check

He said he had undergone an RCMP security check before beginning the project several years ago, and that his own lab assistants were not told the nature of the research.

The work is being done both at McGill and at "an American institution" which he did not name.

Dr. Yong said the project was "perfectly above board", adding that "this is no Michigan State". (It was revealed last summer that

the American government was using Michigan State professors in its pacification program in South Viet Nam.)

The Chairman of the Civil Engineering Department at Northwestern University in Evanston, Illinois, said that Dr. Yong has visited Northwestern periodically this year and that negotiations were under way to have him lecture and supervise research projects there.

Dr. Yong, who came to McGill in 1956, is currently receiving financial support from the Defence Research Board in Ottawa. A Mr. Lowe of the Department of Defence Production said yesterday that the professor has had considerable affiliation with his department and has held many grants under it.

by PETER ALLNUTT,
MARC RABOY and
ELLEN ROSEMAN

He said Dr. Yong is not holding a grant at this time, however, "because the nature of his work is better under contract."

"This is due to the specialized nature of his work which wouldn't mean anything to your readers", he added.

He declined to reveal the nature of the research taken under contract by Dr. Yong.

When asked about the possibility of Dr. Yong's working for the U.S. government, the Dean of Graduate Studies, S.B. Frost, said, "We have a great many on our staff who have contracts with the U.S."

"The annual report shows that staff have contracts with the U.S. Army, Air Force, Navy and several other agencies."

No moral responsibility

Although the University agrees to administer grants given to professors, "it does not accept the moral responsibilities for the nature of a project," he said.

"Each man has the freedom to undertake any project he wants and we can't accept responsibility for the character of the research."

He said that any attempt to rule on the nature of the research would constitute "invasion

of academic freedom" and would put the university "in the position of a kind of censorship".

He did not have any specific information regarding Dr. Yong's work immediately at hand. However, research has been done on classified subjects in which individuals have had to get security clearance.

The Chairman of the Civil Engineering Department, Professor J.O. McCutcheon, said it "certainly" could be possible that Dr. Yong was working for the U.S. government.

"I don't believe there is a contract outstanding", he said. "All grants are accepted with 'the consent and approval of the university authorities'."

The American Embassy and the RCMP denied any knowledge of U.S. financial aid being given to Dr. Yong or of his having undergone a security clearance.

SC sets up judiciary

The Students' Council ratified the appointments of seven students to the Judicial Committee of the Students' Society Wednesday night.

They are: Ronald Berger, Jean Aubert, Michael Garonce, Jean-Pierre Mongeau, Paul Nadler, Douglas Pascal and Richard Pound.

Also selected were four students to act as counsel: David Kauffman, Michael Worsoff, Irwin Rudick and Robert Vineberg.

The Judicial Committee serves two functions; to sit in judgment on students alleged to have violated the rules and regulations of the Students Society, and to review matters of a constitutional nature.

Ronald Berger, chairman of the Committee, said, "If any student or club feels that there has been a violation of the Students' Society rules by any body or person, he can petition the Committee through the Chairman."

He added that any decision made by the Student Discipline Council of the University Centre may be appealed to the Committee.

Succession in China

by BETTY PALIK

The important question in the succession to Mao Tse-tung is not who will succeed but what will succeed, a Columbia University expert in Chinese studies told the McGill Conference on World Affairs last night.

To keep his ideas about the "real Communism" alive, Mao is directing massive programs oriented toward Chinese youth, Professor Howard Boorman said. The Red Guard, a product of these programs, are persistent in their cry against slackness and inefficiency in political bureaucracies, including their own.

Mao sees the Red Guard as eventually taking over the country. These youths are indoctrinated in communist thought and "the evils of Western intrusion in China," Professor Boorman said.

He also described the "dual charge of command of the Chinese army". The army is controlled not only by military heads but by political leaders as well.

The political control is Mao's way of "continuing his ideas"

of "true" universal Communism.

Professor Boorman said that Mao's likely successor is Lin Biao, Minister of Defence. Lin was the commander of the combat against Nationalist China. Professor Boorman described him as "a military man with military ideas".

In a top position since 1923, Lin has been closely connected with Mao. Hence, Professor Boorman said "Lin would follow in Mao's footsteps if he became leader".

Mao is trying to make his ideas live on after him, Professor Boorman said, but there are several factors working against him, such as that of geography.

The land is enormous, and difficult to control by any party, no matter what leadership or policy the party has.

(continued on page 3)

Loyola referendum scuttled

Loyola College will not be holding its proposed referendum on November 18.

The original wording of the referendum, which offered students the choice of membership in CUS, membership in UGEQ, or withdrawal from both national unions, was vetoed by Students' Administrative Council President Richard Aitkin.

Aitkin explained his unprecedented use of his constitutional veto power: "It is the feeling of the SAC that the proposed referendum does not provide for the proper utilization of the voting power of students." He felt that the

(continued on page 3)

SC execs to be quizzed

Students will get a chance to hear the views of their executives today at the first edition of a new Debating Union-sponsored forum called Executive Account.

The top executives of the Students' Society will be quizzed on their views and policies today in a new campus event called "Executive Account."

Organized by the Debating Union, "Executive Account" will confront Jim McCoubrey, Arnie Aberman, Ian McLean, and Sandy Gage with a panel of Debating Union executives.

"Executive Account is entirely separate and different from the Hyde Park sessions which we will continue to present throughout the year," explained George Radwanski, originator of the new program.

The purpose of Executive Account, he said, is to help narrow the gap between the executive and the student body.

"Especially since the executive does not face re-election at this time and is not responsible

to its electorate in the political sense of the word, it is vitally important that there be some official outlet for asking our leaders just what they're doing and why."

Executive Account will simply ask the leaders to account for their actions and clarify their policies, rather than attempt to debate with them.

Besides Radwanski, the board of inquisitors will include Debating Union President Henry Milner and Larry Raphael.

Topics will include CUS, student activism, the Daily controversy and the Union.

The Debating Union plans to hold Executive Account sessions at regular intervals, perhaps every two or three weeks.

Today's Executive Account will be held in the Leacock Auditorium at 1 pm.

today

PROGRESSIVE - CONSERVATIVE:

General meeting to discuss constitution, Union B-24, 1 pm.

PRE-MED SOCIETY: Dr. Harvey Caplan on "Current concepts in Cosmetic Surgery-Procedures for the correction of facial deformities, such as the nose." Stewart S1/4, 1 pm.

COMPUTING SOCIETY: Programming instruction. McConnell Rm. 408, 1 pm.

WEST INDIAN AFFAIRS COMMITTEE: Talk on "History of Calypso" by Keith Evans. University Centre, 7 pm.

STUDENT ZIONIST ORGANIZATION: Dr. Gad Horowitz on "Zionists in Mosaics", PSC 106, 1-2 pm.

COMMITTEE TO END THE WAR IN VIETNAM: Student days of protest across Canada. Rally at Roddick Gates 4 pm, march to CIL Rally at Dominion Square, 5:15 pm.

OLD MCGILL: Graduate photos at Coronet: Architecture and Engineering A.M. Last day.

GRADUATE NURSES' STUDENT SOCIETY: Wine and cheese party for all post-graduate students. Admission \$1.00. Live band. Wilson Hall, 8 pm.

MEN'S RIFLE CLUB: Regular meeting. November Intramural. Gymnasium, 6:30 pm.

NEWMAN: Daily Mass, 3484 Peel St., 1 pm. Dance, 8:30 pm.

FILM SOCIETY: International 16: Cinéma Vérité, U.S.A. "The Beatles" and "The Showman" by David Maysles. L132, 6:30 & 9 pm.

AUGUSTANA HOUSE: West Indian Supper, everybody welcome. 3483 Peel St., 6:30 pm.

OUTING CLUB: First Square Dance of a series of four. Free, refreshments. Union Ballroom, 8:00 pm.

ARAB STUDENTS' SOCIETY: Formal meeting. Islamic Institute, Rm. 830, 5-6 pm.

STUDENT COMMITTEE FOR SUPPORT OF AMERICAN ACTION IN VIETNAM: March with SGWU and Loyola in support of U.S. action. Bring placards.

Meet at 2nd floor, Henry F. Hall Bldg., 4:00 pm.

WEST INDIAN SOCIETY: Talk on "History of Guyana" by D. Pollard. "History of Calypso" by G. Evans. Union B24, 7 pm.

MCTA STAFF: Typists urgently needed. Room 411, Union.

CHORAL SOCIETY: Remembrance Day service. Redpath Hall, 10 am, not 10:20.

SCM: International supper featuring lasagna and Imbaltita. Price: 85¢. Call VI. 2-1156 for reservations before 2 pm. 3625 Aylmer, 7 pm.

YELLOW DOOR COFFEE HOUSE: African poetry read by Chris Burke, also Peter Cross singing folk songs. \$0.25. 3625 Aylmer, 9 pm.

LIBERAL CLUB: Compulsory meeting of all executives and Committee chairmen. L111, 1 pm.

CHRISTIAN FELLOWSHIP: Auditions for male quartet. All MCF's. 546 Milton, 1 pm.

saturday

CHINESE STUDENTS' SOCIETY: "Othello" tape recording. Union Rm. B23, 2 pm.

OUTING CLUB: Trailing, clearing in the Laurentians. Starting from Shawbridge at 9:00 am. If you have a car or need a ride, call Paul or Robbie at 488-3544.

FLYING CLUB: Anyone wanting to go parachuting this Saturday call Jim at 842-0777, Rm. 706 Molson Hall. St. Antoine des Laurentides, all day.

FILM SOCIETY: "Othello" by Orson Welles, especially for English 100. All welcome — \$0.50. L132, 2 pm.

COMPUTING SOCIETY: Programming instruction for 10th victim planning, for all those interested. Union 123, 12 noon.

sunday

ANGLICAN CHAPLAINCY: Eucharist and breakfast. Canterbury House, 3555 Union St. 10 am.

YAVNEH: Classes in the book of Jonah and the meaning of prayer. Registration free, all invited. Young Israel, 6235 Hillsdale, 10:25 am.

NEWMAN: Mass 10 am and 12 noon. 3484 Peel St.

UNITED CHURCH: Evening service: "The Freedom to Turn Around", Chapel, Divinity Hall, University St. 7:30 pm.

LUTHERAN CHAPLAINCY: Communion and light breakfast.

FRIDAY, NOVEMBER 11, 1966

Augustana House, 3483 Peel St., 9 am.

AUGUSTANA HOUSE: Lecture and discussion on Catholic and Protestant differences by Father Nagi. 3483 Peel St., 8:30 pm.

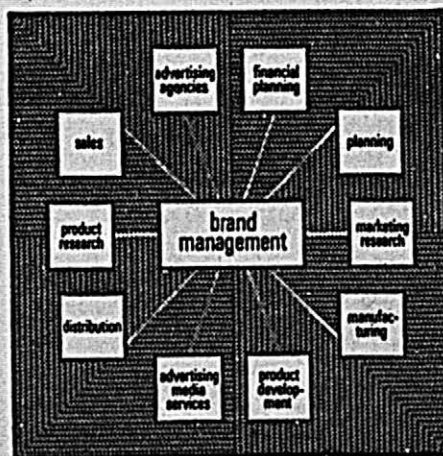
CANTERBURY HOUSE and NEWMAN HOUSE: meet at Augustana House, 8:30 pm.

ISA HOSPITALITY PROGRAM

All foreign students interested in the ISA Hospitality Program should come to the ISA office, B41 in the Union, and sign up as soon as possible. The office is open at lunch time.

The Hospitality Program seeks to acquaint overseas students with the Canadian way of life by introducing them to Canadian graduates and their families, who will entertain them in their homes.

You.



This is an advertisement about You. From Lever Brothers.

It suggests that you consider a career in Brand Management—with people who stand among the leaders in a challenging, rewarding art: Marketing.

It presupposes only two things of you. One: that you have a brain you enjoy using. Two: that you like to make things happen.

This is the proposition: Of all the jobs available in Business, none will offer you as wide a range of responsibility as quickly as Marketing Management.

As a Lever Brand Manager, you'll be the manager of a company within a company.

You'll take an idea and turn it into a product concept. You'll translate the concept into a product in a package that sells. At a profit.

You'll select from the talents and

knowledge of a score of professionals in a dozen marketing disciplines. You'll involve yourself deeply and meaningfully in production, packaging, pricing, marketing research, distribution, promotion, selling, advertising.

You'll deal every day in the most highly stimulating sales environment in the country: the marketing of high-turnover, large-volume packaged goods. Laundry products, household cleaners, floor waxes. Toilet soaps, toothpastes, cosmetics. Packaged foods.

You'll like what you do, you'll enjoy the people you do it with, and you'll be rewarded handsomely in every conceivable sense.

And, you'll make things happen. Every day, you'll make things happen.

That's Brand Management at Lever Brothers. That's the proposition.

Sound like you?

A Lever Marketing Management Interview team will be on campus on November 25.

If the job sounds like your kind of job, let's get together. A detailed brochure on Lever Marketing is yours for the asking. Pick one up when you make your interview appointment at the University Placement Service.

Lever Brothers Limited,
299 Eastern Avenue, Toronto

ALBERT LOTTO

pianist

Winner of the International Piano Contest 1965

Sunday, Nov. 20th, 4.30 p.m.

Program: Bach, Schubert, Chopin, Mendelssohn, Prokofiev

BACH ARIA GROUP

Director: William Scheida

S. Baror, M. Forrester, L. Marshall, R. Bloom, B. Greenhouse, O. Shumsky, N. Farrow, R. Lewis, P. Ulanowsky.

TUDOR SINGERS

Plateau Hall, Dec. 11th, 4.30 p.m.

Tickets: Adults \$4. Students \$2

PRO MUSICA

1270 Sherbrooke St. W.
845-0532 — 1 to 5 p.m.

INTERNATIONAL MUSIC STORE

Brand Management at Lever Brothers

radio mcgill
CFQR-fm 92.5 mcs

10 pm:
These Three in Perspective.
The hour-long Friday news presents a comprehensive review of the happenings of the week, today's program including an analysis of the recent Conference on World Affairs, with producer Mark Starowicz.

CAFETERIA COMMITTEE
Martin Ostro has been appointed Chairman of the Cafeteria Committee, which has been formed to regulate prices, maintain quality of meals and expand already existing facilities. He would appreciate any criticisms pertaining to the Union food service. These may be submitted in writing to the switchboard.

MATHEMATICS PRIZES
Mathematics prizes offered by the Insurance Branch of the Quebec Government are available to students who have passed in one or more examinations of the Society of Actuaries last May.
All interested students should report with their certificates to Room 202A, McConnell Engineering Building.

MCWA

(Continued from page 1)

The problem is one of "centralism against localism", he said, "even though the party believes that it has this problem licked by extensive use of radio".

Second, there are numerous minority nationalities, mainly along China's borders. They number about 35 million people. "The regime does not consider them dangerous, for they have no autonomous power." However, "they are not in love with the Chinese".

Third, China is governed by a large bureaucracy with a hierarchy of command and thousands of chains in the interior. This bureaucracy is "often inefficient and needs to be tightened," he said, "but this is a common problem of any vast country".

A very important problem is the "change in composition of party membership". The changes are evident every ten to fifteen years. The régime recognizes this problem, but knows that it must "stick together".

The power struggle apparent in the Chinese hierarchy is also present in any totalitarian system, Professor Boorman said. But the régime does not regard this as an obstacle against itself, he added. They can all work together in crises.

WHAT'S WHAT

HILLEL

Hillel will hold auditions for its production of Arnold Wesker's play "I'm Talking About Jerusalem" next Monday and Thursday at 7:30 pm. Wesker's trilogy, "Chicken Soup With Barley", "Roots" and "I'm Talking About Jerusalem" center around the Kahn family and their involvement in the Socialist movement;

RED & WHITE

The Red & White Revue is holding auditions November 15-18 for a new show, PIWDBCF? or 'my baby'. Peter Thom of "Here a Fair, Their Affair" and the CBC doubles as writer and composer, with co-author Bob Singer and co-composer Frank Mills. Wally Burgess takes on his fourth year as director along with producer Jeremy Lach. Auditions will be held at B26-27 in the Union Basement next Monday, Tuesday and Wednesday, and applicants are asked to prepare both a song and a reading excerpt.

PRE-MED SOCIETY

Dr. Harvey Caplan will address the Pre-med Society on the topic "P.S. procedures for correcting facial deformities". He will especially relate his speech to nose jobs and tissue replacements.

Dr. Caplan graduated from the McGill Medical school and is presently chief of otolaryngology at the Reddy Memorial and is also a lecturer in rhynoplasty surgery at Columbia University.

Colour slides will be shown.

Leclerc prison

"Cleanliness and humanity:"

by CLARA MIAN

Leclerc Institution, a medium-security penitentiary, differs from maximum security St. Vincent de Paul in "cleanliness and basic humanity", an inmate told a group of students from the Sociology and Anthropology Club who visited there yesterday.

Built in 1960, Leclerc gives the impression of an army barracks rather than a prison. Prisoners circulate relatively freely, and the "discipline is never obvious".

Inmates spend their day working or completing their education. Prison industries include metal — and woodworking and a tailor shop. The inmates are assigned a job according to their abilities and put in a normal working day, often under less supervision than an ordinary factory.

Classes are conducted each day for inmates who have not completed their grade school education and more advanced prisoners can follow correspondence courses. Library facilities are accessible to all.

The prisoners at Leclerc are selected from those at St. Vincent de Paul who have little time remaining in their sentence and a good prison record. They also come from the Federal Training Centre, which keeps first offenders only until the age of 25.

A new group of about 25 arrives every three weeks. They first follow an "induction course", in which they are instructed both by administration personnel and by officers from outside commissions.

In this three-week period, they are segregated from the rest of

the inmates. When their aptitudes have been determined, they take their place with the rest of the prison population.

Inmates are allowed two visits per month, with exceptions allowed in the case of special family problems. They have free access to classification officers including social workers and a psychologist. Mail is censored, but cut only when it includes destructive criticism of the system.

The inmates run their own bi-monthly magazine called Contact, in which, says the English Editor "they have a real measure of freedom in the opinions they print." He said that criticism of the system is more effective coming from the outside anyway.

On inmate said Leclerc was a definite improvement over the maximum-security prison, but that its success depends on the will of the population itself, rather than the administration.

He admitted that it is not the answer for a prisoner with no interests, for he is stuck in a "dead end job" with no means of escape. Some prisoners actually prefer St. Vincent de Paul, where they have less freedom.

The cells are all single cubicles, about ten feet by five feet, with bed, closet and toilet. The inmate spends a minimal amount of time there.



Mike Bandler

Prisoners can be confined in the "meditation" wing for offenses such as refusing to work or assault on a guard. The maximum sentence in solitary confinement is 21 days.

Loyola...

(Continued from page 1)

present wording does not give students the opportunity to express their preference for one union over another.

The SAC will be meeting soon to decide the rewording of the referendum.

PARKER PENS REPAIRS AND SALES ONLY

While you wait
8:30 am - 4:30 pm
PEN SERVICES REGISTERED
620 Cathcart 866-7141

ASUS ELECTIONS

Nominations are hereby called for the positions of A.S.U.S. class representatives.

- One representative will be elected from each year (1st, 2nd, 3rd, 4th).
- The 4th year representative will be the permanent Class President.
- All nominations must be signed by 25 members of Arts and Science and comply with the Electoral By-laws of the Students' Society.
- All nominations must be submitted to the Union switchboard before 4 p.m., Friday, November 18th.

REFERENDUM

There will be a referendum on the revised A.S.U.S. Constitution to be held on the same day as the S.C. and A.S.U.S. elections. Copies of the Constitution will be posted seven days prior to this.

Norman Woods,

Chief Returning Officer.

Part-time Employment

Students needed for babysitting with

EXCEPTIONAL CHILDREN

Retarded, Epileptic, Emotionally disturbed
Interviews: Friday, Nov. 11th 7 - 10 p.m.
University Centre, Rm 411

ELAINE KATZ:

See what happens when you keep your BIRTHDAY a secret?

EVERYONE FINDS OUT EVENTUALLY

From 2 who conducted the research

To further the work done at

MCTA

We are calling for

APPLICATIONS

for the following positions:

Coordinator of faculty-student seminars to run throughout the year.

Chairman of the Library Committee to establish a permanent library of our publications (programs, books, etc.)

Applications available at SC Office. Deadline Friday Nov. 25.

For more information, contact Sharron Axler, Chairman, MCTA.

NOVEMBER 11, 1966

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"We've got a secret, we've got a secret". "What's your secret". "We're not going to tell you, we're not going to tell you." Maturity plus three. I am a wishy-waspy type, group, and to quote the Q "FO". Press quote of the day: "Nein, ist not gut", A. Snickleguber, "On the freedom of the press". April, 1945. Apologies are due MadChristieJudyElainemultiDanniesKittyAnnaSharon. Nest wishes to MarcEllenPeteHSteve. Personal: one general sin to the honourable eight for subservience. B.W. is a sucker. I didnt forget you Clara, while the sands of time flow past, 1,000 words not done... Who wasp that wrench i saw you with, wasn't wrench, twas hampered... Dave.

Expo squeeze

It's six months before Expo and the housing squeeze is already on.

Evidence of how bad the situation is comes not just from those leases already signed that end abruptly in the middle of April. Last week some twenty students were evicted from Peel street lodgings because the lessor had not kept up payments to the owner.

Just how much the Expo squeeze had to do with this situation is not yet clear, primarily because everything surrounding the case is in a mixed-up state of half

truths. But whatever it was that forced Victor Dupuis to evict his tenants, we can look forward to more of the same kind of action in the months ahead. We can look forward to private property being withheld. We can look forward to monolithic, impersonal holding companies putting the screws on lessors. We can look forward to the facts on the unsafe housing conditions around McGill coming to the surface.

The Students' Council Executive has moved to good purpose on this problem. They have engaged a lawyer for the evicted students and done their best to publicize the situation. Right now much of their

effectiveness is being stymied by the unco-operative attitude of the evicted students. Until those involved show enough interest at least to fill out a questionnaire, student government will be unable to act with conviction.

Right now is the time to develop the techniques that will enable the Students' Society to deal with future manifestations of the Expo squeeze. The destitute of Peel could help make this possible.

Teach me to-night

A pat on the back is forthcoming to this year's McGill Conference on World Affairs. Through a slow and painful process this annual event is changing from a one-sided teach-in staged with the best wishes of the CIA into a truly academic adventure.

It does seem a bit of an anomaly that the best procurable authorities on China should come from the Greater North American context. But at least the topics these men are dealing with show an improvement. From last year's "Chinese designs on Afro-Asia" to this year's "The New China: Implications for the West" is a step in the right direction.

LETTERS

Perne And Gyre

Dear Sir,

One can appreciate the concern for fair play that prompted National Affairs Committee's Mr. De Jean to suggest The Australian System on the CUS-UGEQ-NEITHER issue.

It is not, however, enough.

The "shades of opinion" cited by Chairman De Jean are of a much more subtle coloration than he would have us believe. And surely we would all agree that these are precisely the kinds of nuances we wish to see represented. The logic of the McGill situation, therefore, must be followed, as it were, to a outrance.

Let me elaborate:

1. What of the anti-CUS anti-UGEQ student who feels nevertheless McGill should be in some kind of association-provided (a) that association is "political" or (b) provided it is non-political? NEITHER is a crude weapon here.
2. What of the pro-CUS pro-UGEQ student who wishes McGill to join both associations — but not now. NEITHER is here much too final.
3. What of the pro-CUS pro-UGEQ student who feels that both of these bodies should amalgamate? NEITHER allows for no such independent variable.
4. What of the anti CUS anti-UGEQ student who just hates joining things but who would rather like to have his fellows join? Here NEITHER is falsely exclusivist.
5. What of the internationally-minded anti-UGEQ anti-CUS student who would like McGill to be affiliated to the Moscow-oriented International Union of Students (IUS) provided — (a) that the IUS drops its political concerns or (b) that it pays

more attention to the Chinese point of view?

6. What of the pro-CUS pro-UGEQ student who finds it yet difficult to join until both constitutions are changed to allow representation from the United Church, the Company of Young Canadians, the Red Cross — (Croix Rouge) or Friends of SNCC? Again, NEITHER is a footling weapon.

7. Finally, what of the student who wishes to pin down precisely what is meant by "political" in the Abermanian - McCoubroque sense? Here the effect of an anti-CUS anti-UGEQ anti-political vote might very well be negated by the uneasy feeling that a NEITHER vote is in itself an enormously political act.

I have said enough, I think, to draw attention to the complexities involved in the commercial-medical sampling-referenda style as distinct from the mandate-decision-making style.

Let me suggest then: The Australian System is not the answer, designed as it was to supply information on the much less sophisticated problem of dealing with outbackers guilty of having unnatural relationships with their kangaroos.

What McGill needs is The Byzantine System.

This requires some nine to ten thousand hollow, heavy, black balls, (surely easily available from Mr. Galloway?); these to be stuffed with papyrus leaves on which students may vote for or against, as the mood takes them, any one of hundreds of organizations, from CUS, UGEQ or NEITHER to the Lancashire Young Men's Christian Association.

At a given signal, these balls would be propelled down a long, dark tunnel — the bowels of RVC possibly, the venue is of little import — at the end of which, gamely waiting to receive these tokens of the tours volontier, would crouch Mr. Aberman and Mr. McCoubrey.

Afterwards, the results would be announced.

In the meantime, of course, our French-speaking colleagues will just have to carry on without us as best they can.

One more thing: a dropped ball, needless to say, will require a new referendum.

Peter Canning

Not So Quiet

Sir,

Mr. Jean-Pierre Mongeau's argument for unilingualism in Quebec (Nov. 10), is very well put, from a one-sided point of view, but it fails to consider other aspects of the situation and could therefore lead to very serious consequences. This is a problem we should all think about.

The "unilingualism of English-speaking Quebecers" to which Mr. Mongeau refers is counterbalanced by the unilingualism of French-speaking Quebecers. Many people here do not speak French; also, many do not speak English. To demand or coerce the one side to adopt the language of the other would be an unjust and inhuman policy; and such a demand lies outside the province of the law, as we understand the function of law. It could only happen under a tyranny, as in Poland during the partitions of the last century.

This being so, we should be very careful to remember the limits within which the law and the state may properly function, and the areas of private life in which no such legislation is desirable or possible in a free society. The language people speak and write belongs to the sphere of private freedom. The government can legislate regarding the language to be used in Parliament, in government papers, on highway signs, etc., that is, the official

language of government; but not regarding the language people use in their private and business affairs. In these areas, one may invite, encourage, persuade people to speak French (or English); it's a question of good manners and of human relations; but one cannot demand anything. In fact, any strident demand in this direction suggests some gross insensitivity or unawareness of real human rights and privileges.

I would like to hear more English-speaking Canadians speak French. I think many French-speaking Canadians would gain in many ways by knowing English. I believe the French language will last a very long time in this country; so will the English. But the laws of language may be left to themselves; they must be left to themselves (vide a good text in Historical Linguistics). All languages and cultures change, die, continue in new forms, reflect human needs. The only culture worth preserving is civilization. It is men we should try to help and preserve, not the languages they speak or the customs they have picked up for a time. Who would want to be like an English Canadian or a French Canadian of 1850? Who would want to resurrect Anglo-Saxon?

Louis Dudek
English Department

Fears Future

Dear Sir,

I am writing this letter with grave concern for the future of McGill. Several days ago I entered our beloved Union to find a strange sign posted, forbidding the entrance of any

non-McGillians. I was confused at first, not knowing if this was a practical joke, or if it actually meant what it said. Through a sudden flash of insight, I quickly associated this ridiculous sign with the present isolationist policies sweeping our campus.

My mind wandered to thoughts of the times to come, and I envisioned a 20 ft. high electrified fence stretching from Sherbrooke to Pine, from University to Stanley. Hark, I hear a machine gun shot, and at my feet drops a trespasser, poor soul, he dared to wander onto our campus.

My example may be somewhat extreme, but I'm afraid it has to be.

If the people responsible for keeping order in our Union are afraid of some form of vandalism, or have noticed behaviour by students which does not comply to existing policies, then let them post the rules of conduct of our Union and state that anyone, McGillians or others, who does not abide by these rules will be prosecuted accordingly.

L. Mlynowski BCom 3

Byrds

Dear Sir,

Bravo to the cast of *The Birds*! They are as fine a group of players as I have seen in any college production, and I wish to thank them for providing us with a thoroughly enjoyable evening. *The Birds* was a brilliant production in every respect. Any suggestion that it wasn't Aristophanes appears to be based on the assumption that a play 2300 years old couldn't be that funny.

G. L. Snider
Assistant Professor
Department of Classics

The Review

McGill Daily Supplement

NOVEMBER 11, 1966



The world must be made safe for democracy

**— Woodrow Wilson,
calling upon the U.S. Congress for
a declaration of war, April 2, 1917.**

POLISH FILMS

Before beginning our brief history of Polish films, let us mention the two characteristics which make up the originality of "the Polish School".

First, and most important, is the film maker's attitude, confronted with the political reality. The Polish intellectual detached himself early from the doctrine of "socialist realism." While his Russian counterpart was still looking for a way to reconcile his creativity with the official dogma, the Pole had long discarded the problem. This is not to say, however, that the Polish artist is detached from his society. On the contrary, he is a bitter opponent of art for the sake of art, of any film, devoid of a "social" sense or of one in which the style becomes more important than the content. But he does refuse, obstinately, to accept the artistic party line.

A Polish film is a social one. This defines the ambition of the Polish School of cinema: the School of Responsibilities, as it is often called. The second characteristic, less important but still surprising to the foreigner, is the war theme. These films are obsessed with suffering, with extermination, with martyrdom. Briefly, they



A. Ford's *The Eighth Day of the Week*

depict the somber war years. Now, nearly twenty years later, the disquieting memory (*The Art of Being Loved* and *The Passenger*) of those years seems to haunt the Polish directors. Isn't there anything to be said of present-day Poland, or of the future? Let's look rapidly at the history of this cinema before coming back to this question.

Prelude: S.T.A.R.T.

The years 1920-1939 were dark years for the fledgeling Polish cinema. Economically, quantitatively, the film industry was fairly advanced, producing 10 to 15 films a year. But most of these films stemmed from a strictly commercial notion of cinema; they were made for popular consumption. What with melodramas, vaudevilles, and poor propaganda films, Polish films were as yet, mediocre. We would skip these years altogether if it weren't for a young movement, active during this period in the universities.

Influenced by Soviet films whose masters — Eisenstein, Pudovkin, Dovzhenko and Dziga Vertov — fascinated the young Polish directors and also by English documentaries by B. Wright, A. Elton, E. Austey and H. Watt, a reaction against the popular films grew. Hoping to breathe a new life into film production, a student group was created in 1930 called the Association of Artistic Film Amateurs: S.T.A.R.T. by its Polish initials. Quickly the association transformed itself into an important center of cultural influence. Soon, it grouped 300 members, among whom were Jakubowska, Cekalske, Zarzycki, Ford, Bossak and Toeplitz.

Although the group S.T.A.R.T. only produced short films, their great influence came from the articles they published. Here, they stated that the most important current problem was the quality of Polish films, and insisted that the films

should be socially, politically and culturally educative.

S.T.A.R.T. closed its doors in 1935, following an internal crisis; but its program and ideals remained valid for many of its members. It was no surprise when, two years later, Cekalske, Ford, Zarzycki and Toeplitz founded the Film Producers Cooperative which took over where S.T.A.R.T. left off.

Then the war came to destroy this young movement.

First Movement: Birth of Polish Cinema

Without any doubt, Poland was the hardest hit by the war: 6 million killed, 700,000 persons from Warsaw, crushed beneath their falling buildings, the capital 87% destroyed.

What was left of the cinema industry? Nothing. Five studios and seven laboratories were ruined, and of 790 theaters, only a few could still be used. Between 1939 and 1945, there was no Polish film industry in Poland. The film makers had taken refuge in England or in the U.S.S.R. A. Ford was with the First Polish Division which fought on the Russian Front, and, with J. Bossak, directed a group of reporters and cameramen who followed the victorious armies as they took re-possession of national territory. Some, like Bohdziewicz and Zarzycki turned out film clandestinely, especially during the Warsaw insurrection.

At the liberation, these men found each other in the ruins of Warsaw. Their only baggage was the set of complexes, left by those destructive years.

by Jean-Pierre and
Connie Tadros

Mr. Tadros is a first year graduate student, working on his Master's degree in French Literature. His wife translated the article from the original French.

In such a context, it may seem pretentious to fix 13 November 1945 as the date of the birth of modern Polish Cinema. Nevertheless, that was the date on which the cinema industry was nationalized. Among other things, a decree stipulated the creation of the National Bureau of Polish Films (Film Polski) at Lodz, under the direction of A. Ford. Far from being under governmental tutelage, this bureau had complete authority over the industry: planification of production, training of personnel, and distribution of films. Within this framework, the Cinema Institute (I.D.H.E.C.) was inaugurated at Lodz in 1947: the school which was to train the present generation of film makers.

Just as many of the men in Film Polski had originally been in S.T.A.R.T., so many of the objectives after the war paralleled those of the "30's". The 1945 goals were stated thus: to create a socialist cinema, giving an orientation to social education and developing aesthetic and moral education, all the while being diverting, in order to help forget the nightmare of the war, the occupation and the ensuing calamities.

Between 1945 and 1950, the film makers were largely successful in attaining these objectives. They strove to tell of the horrors of the war, also, to relate the reconstruction of Warsaw, the symbol of the Resistance.

The first fiction film presented in Warsaw after the war was *Forbidden Songs* by Buczkowski in 1947. Here, he tells of the long war years, the resistance against Nazi occupation, the organization of that resistance, all through the songs which everyone knew: songs adapted with satiric verses, made to heckle the Germans. The film was an enormous success then, and rests among the most popular, having been seen by more than 12 million Poles. But this film was uniquely appealing to the Polish public. The first revelation to the foreign public was *The Last Stop* (1948) by Wanda Jakubowska.

This film recreated the atmosphere of the

concentration camps with an almost documentary rigor (Jakubowska had been deported to Auschwitz.). Masterfully handled, he avoided melodrama with a calm narrative, and rejected all concessions and artifices by turning the film out at Auschwitz. The film soon found itself ranking among the 'greats' of that period: *Rome, Open City* by Rossellini and *The Sun Will Rise Again* by Aldo Vergano.

The only other film made from 1947 to 1950 which approaches the artistry of *The Last Stop* was the first film made after the war by A. Ford. But *The Truth Has No Boundaries*, which outlines life in a workers' quarter from 1939 to 1943, passed almost unnoticed in Warsaw, and received its first acclamation in Venice.

Aside from these two films, the others deal with more current tragedies. Then, suddenly, at the Cinematographic Congress of Wisla in November, 1949, films such as *The Last Stop* and *Truth Has No Boundaries* were declared to be "impregnated with a false notion of national solidarity and (made) without any serious effort to manifest the reality of the struggle between the classes".

Second Movement: Ostinato

Lugubre

Why did the Congress take this stand? We are in 1949 and the Party's Central Committee is



Zbigniew Cybulski in *Wajda's
Ashes and Diamonds*

fighting against the deviation of Gomulka. Polish art is to be submitted to the doctrine of "socialist realism", as understood by Jdanov.

This was a baneful period for Polish films. The subjects were certainly lovely and noble, but they existed outside and beyond any realistic context and everything was ruined by naive dramatization and an impoverished form.

Nevertheless, this is the period during which a young director makes his debut: Jerzy Kawalerowicz. His second film, *Cellulose* (1954) dominated this sterile period. The sober script is taken from a novel by Igor Newerly: a poor peasant come to town finds life's apprenticeship hard, until the day in which he finds his way. He becomes a militant, fighting hand in hand with the girl he loves in a clandestine organization for a better world. The film was made in two episodes. The first, "A Night of Memories", has a descriptive character, in which the hero serves as a vehicle for a pilgrimage through different ways of life. The second, "Under the Phrygian Star", is involved directly in the action and tells the story of a young militant in love. Although it may seem paradoxical, it was the first episode which had the greater success, thanks to its description of the "positive hero". And certainly in "A night of Memories", Kawalerowicz displays an amazing technical talent which is to be corroborated in *Night Train*.

Y... despite Kawalerowicz's accomplishment, A. Ford remains the uncontested master. His third film, *The Five from Barska Street* (1954) registers

BEAUTY BORN OF SORROW

resolutely in the contemporary reality; it's about the treatment of juvenile delinquents, and the social role which awaits them after rehabilitation.

The principal characteristic during this period of social realism is that the worth of films like *Cellulose* or *The Five from Barska Street* is still dependent upon the powerful creativity — the vision — of their authors.

The individuality of that vision remains decisive. A certain dissatisfaction grew up in the

The rejection of the theme of the positive hero did not lead the artist to a rejection of the social reality. On the contrary, the films remained social, political and "engagés". "Today we have a free cinema, strongly and authentically involved. When the artist agrees with that society in which he lives, a censor is useless", they said. Certainly, the films of Munk and Wajda communicate this sense of freedom: freedom refound, won, and expanding... freedom to deal directly

repeated this bitter sentence, but only in 1958 did signs of a revolt come. Munk partially explains why the silence had lasted so long.

His demystifying attitude about heroism has been clear since *Eroica* in 1958. He answers critics saying, "It's a concrete fact, a recent, historic fact which influenced the conception of *Eroica*... I'm thinking of the October events." The generation of 1958, like that of 1945, found itself deceived. At school they were taught that everything was clear, every problem had but one solution, and he who wasn't with you was surely against you: let yourself be guided... obey! But then came the Polish October and the entire edifice, so difficult to build, came crumbling down. They found themselves startled and afraid, much as the generation of 1945 had been, confronted by the futile Resistance.

Therefore, those directors address themselves, not to the generation of 1945 but, by a natural extrapolation, to the generation of today.

There is a lesson in this second disillusionment: "One must serve his own reason, not accepting others' opinions without criticism, even though they may have the support of the majority". And this is the theme of Munk's third film, *The Chance to Come Back*.

But let us move on to Wajda. In a recent interview he said, "I have always dealt with the problem of the Pole and his historic destiny,



Teresa Izewska in Wajda's *Kanal*

cinematographic milieu. And during a Congress of the Polish Association of Theater and Cinema which was held in Warsaw in September, 1954, J. Toeplitz, director of the Cinema Institute of Lodz, spoke up for the great majority of spectators, critics and movie makers. He violently denounced the excessive monumentalism, the oversimplification and the lack of realism present in Polish films and urged the Congress to follow, again, the paths of Eisenstein, Paudovkine and other neo-realists.

The myth of the 'positive hero' vanished.

Third Movement: Scherzo alla Pollacca

The Polish Cinema got its second wind in 1955 and 1956: for several reasons.

First, the gradual renewal of liberty of expression in artistic creation is marked with Gomułka's return as party chief in October 1956: the Polish October. Second, this destalinization is consummated by a new orientation given to cinema production. In October 1956, the Unified Teams of Film Directors are founded. These are autonomous production groups, consisting of an artistic director, a literary director and a director of production. Thus, the choice of films to be produced is removed from the hands of the Workers' Party and returned once again to the film makers. The principal teams, i.e. KADR, KAMERA, START and STUDIO were respectively headed by Kawalerowicz, Bossak, Jakubowska and Ford.

The third reason for the new energy instilled in the film industry at this time was a new generation of directors, trained through the Institute at Lodz. These new names, Munk, Wajda, Lenartowicz, Has, Chmielewski and Polanski, began to dominate the Polish screens in 1957 and 1958.

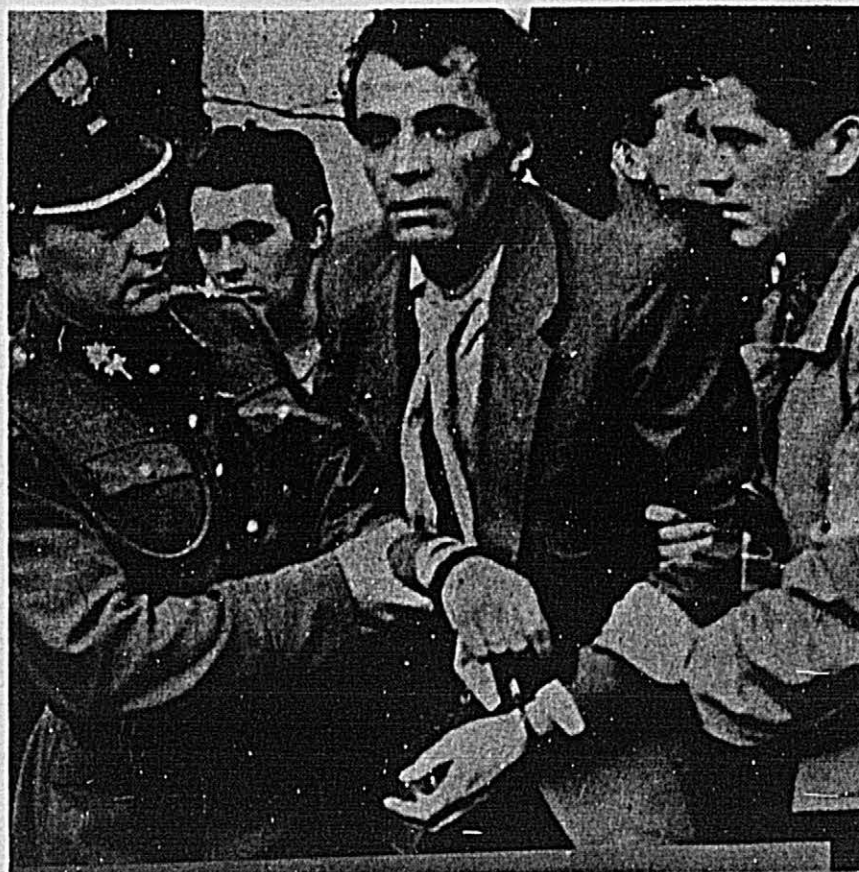
Although these last had studied during the period of Socialist realism, they had always refused to follow the given line of conduct.

with the most complex, delicate and burning problems.

Then why go back and dwell upon stories of the war? Why does this young generation move backwards to that past, so full of disillusion? Why? as a direct result of that Polish October. The thaw, at last, permitted the artist to express ideas which, for a long time, he had kept to himself. The new unfurling for the war story, with its suffering carries along with it a reaction against the official and doctrinaire explanations of the preceding government. The first objective, therefore, of these young directors is to reorganize the recent events in a historical and, hopefully, truthful, perspective.

Theme for a Heroic Symphony

It is in this perspective that we must consider the productions in the years between 1957 and 1960. Heroism gets a closer examination. "Ever since Napoleon, Poles die on battlefields without ever knowing why." The Polish people had always



Roland Glowacki in Kawalerowicz' *Night Train*

his past. This little film (the sketch *Love Is 20 Years Old*) answers the question: if Maciek Chelmicki hadn't been killed at the end of *Ashes and Diamonds*, what would he be doing today? Without a doubt, he would be the veteran in *Love Is 20 Years Old*, plagued by his memories, watching the new generations for whom his past no longer exists. The drama is purely Polish, but it can be understood everywhere... (My object is to make films), analyzing national complexes."

Under these conditions, our only alternative is to accept the idea of a Polish School of Cinema, intimately integrated with the current national reality.

By Way of Conclusion

How can we pretend to end, while the names of Has, Lenartowicz, Polanski and Knowicki were only mentioned? Instead of a hasty summary, we leave you with this verse by K. Galczyński which seems to sum up the strivings of the young Polish cinema:

The nights, the days by our sides
We work and we create
Born of sorrow beauty
In her turn will serve sorrow.

La Mandragola

La Mandragola, based on the comedy by Niccolo Machiavelli, produced by Alfredo Bini and directed by Alberto Lattuada, is now showing at the Cinema, Place Ville-Marie.

A sporting secularization of Machiavelli has hit town. In this version of *La Mandragola*, the religious satire was largely played down in favour of the sexual capers. That is probably why it managed to get past the Board of Censors, but the biting Machiavellian intellect survives, in spite of the play on popular emotions.

Passionately in love with a woman he doesn't know, Callimaco (Philippe Leroy) returns to Florence from Paris. But Lucrezia (Rosanna Schiaffino), the woman he is determined to conquer, is lovely, virtuous and married to a pompous notary of hyperbolic ingenuity, Messr. Nicia Calfucci (Romolo Valli). Lucrezia is barren (or so her husband assumes), and no manner of torments can make her conceive. Along comes Callimaco, who on the advice of family parasite Ligurio (Jean-Claude Brialy), poses as a noted physician and pretends to have the real cure. Mandrake, of course—the savage little plant of demonic effectiveness. The only snag is that the first one to sleep with Lucrezia after she takes the potion might die, and this wouldn't do for Nicia. They plan to lift a young man off the street and into Lucrezia's bedroom. Sostrata, her mother (Nilla Pizzi) and Frate Timoteo (Toto) (duly bribed) persuade her to accept this cure as her spiritual duty (to win a soul for God, etc.). What Nicia, Lucrezia and Sostrata do not know is that the Mandrake potion is replaced by a sweet mixture of wine and sugar and that the young man off the street is Callimaco in disguise. He is dragged into the bedroom, given a swift check-up for Nicia's peace of mind, and left alone with Lucrezia. He then worms his way into her bed and her confidence, and in a moving speech Lucrezia declares her love and dedication to him, and her contempt for the stupidity of her mother and her husband, cupidity of her confessor, and so on.

The film brings the story across, with certain minor variations, but in filling the time gaps and increasing the amount of sexual innuendoes and brazen incidents the producers, besides adding to the

flavour, destroy the extreme subtlety of the Play. From the intellectual point of view, one uncalled-for incident is the falling of scores of peeping toms into the women's baths, destroying an idyllic scene of siren-like pretty things from anyone's vision of a Beardsley bath-house. It's all good old-fashioned slapstick comedy all right.

Rosanna Schiaffino plays through much of the film like the baffled Claudia Cardinale of the *Pink Panther*, dark and lovely and virtuous-but-willing-to-play-ball — and unfortunately her lines come out much the same way. The climax should build up to her speech where she declares Callimaco to be her sole master and guide, and the lines should have an effective speaker. She botches them up so effectively as to make the scene look like Hollywood-gone serious — or simply like another funny sequence. This was probably the key scene, where long-resisting religious virtue becomes Machiavellian virtue, where Machiavelli penetrates the character. It is not low comedy, nor is it an inconsequential supporting-starlet role.

But Sostrata, the lusty old mother, is very much alive in her cajolery and Callimaco and servant Siro are well played. Toto as the Friar carries the part of the intellectual Machiavellian — the one who formulates the morality of realism, of ends justify means — with the purely commercial vision of religion, and he carries it convincingly. Personally, I found the portrayal of Nicia was the most amusing, with his caricaturesque qualities, his boastfulness, his incredible booming ego, and his idiocy — he is in fact compared to the proverbial clod Calandrino of the Decameron. Nicia is overshadowed occasionally by flashes of Ligurio's brilliant machiavellic toadery.

The scene (Florence) and the photography are worth the effort; the Renaissance comes to life much as we imagine it would have been. The overall effect of all this plus one magnificent portrayal of the Italian character, in all its stock manifestations and menaces, raises it above the level of low entertainment. Irony, wit and keen observation in the Play are probably manifestations of the bitterness of the author in exile; "the Utopian vision of the Prince, lowered to the level

of comedy, mingles the order of natural instinct with moral disorder", in the scales of dual values.

Finally, now, a non-Italian audience, instead of sitting through a dead stage translation, can laugh at the subtitles. It is more than just excellent classical comedy, amusing characters, mixed with pathos and rich dialogue and situations (the pathos and rich dialogue are largely truncated. However . . .) It is being advertised as another in the Mastrolanni-type Marriage-Cuckold series of crypto-Roman, American productions. Florence, Machiavelli and a sufficiently honest director redeem it. It was inevitable.

J. A. WEISS

War No More

La Guerre Est Finie, directed by Alain Resnais, screenplay and dialogues by Jorge Semprum, with Yves Montand, Ingrid Thulin, Genevieve Bujold, Jean Daste, Jean Bouise and Michel Piccoli, is now playing at Théâtre St.-Denis.

An old student of the Institut des Hautes Etudes Cinématographiques, Alain Resnais is a great craftsman. Unfortunately his last film is a mixture derived from his previous works with a scientific mastery. Robbe-Grillet's influence on the cinematographic technique in *L'Année dernière à Marienbad* and *Muriel* has somewhat disappeared but reminiscences of *Hiroshima mon amour* and *Nuit et Brouillard* (documentary on the Nazi death camps) are strong.

Surprisingly enough Resnais seems to have been deeply influenced by Jean-Luc Godard. Certain sequences seem to belong to *Une Femme mariée* and others to *Pierrot le fou*. This may be a coincidence but a very unlikely one.

The film tells about the crisis in the life of Diego, a Spanish revolutionary living in Paris since the civil war. As the title indicates, he realizes that the war ended thirty years ago (millions of tourists invade Spain every year), that Spain is not tortured and consequently he does not want to fight any more. His failure as a secret agent brings him closer to his mistress (Ingrid Thulin) who eventually joins him when he returns permanently to Madrid.

Genevieve Bujold's part has been exaggerated by the Canadian press: very cute but insignificant (her part, that is). To conclude: a not for the Resnais and Nouvelle Vague fans who do not understand French; there are no subtitles.

Soly COHEN

LES FEMMES

July 9th, 1966

Summertime :

The streets a desolate moiré of fever

One forgets from each July.

The world ends at the rooftops.

Beyond the sweating lid

Of city smog

One might hallucinate a sky

Of Glass,

Stalling off the horizon with a final kiss.

Rien va plus.

The seasons' wheel

Spins the soul back

Into the familiar slot —

Zero —

Without the charity of six-to-one

Faites vos jeux !

With relief,

I toss my final chip under the grill

Beside the curb

And watch the salt rain

Wash it out to sea.

The Earth Revolves

The earth revolves

spindling off a monochrome

Of days and nights.

Existence's sands drip out

Their limited eternity

In single grains

I stand alone,

A single numeral, straight and slender,

Painted boldly on the crowd.

Each day I move among their multitude

a dreadful unity of one.

My eyes' fused grey duplicity

Burns outward through my silence

In a searing, searching plea.

None dares approach

I stand alone.

And even when the slow, sweet smoke of night

Dims the intolerable brilliance of my stare

And melts my shadow with the many,

I lie alone —

Whether in a stranger's bed,

Or in my own —

and I can hear the coupled footsteps on the sidewalk

As the world goes by,

Beyond the door,

And two flights down.

Mari OLIENSIS

MES CHANTENT

Sad chords vibrating in the silence of darkness,
twisted and soft,
Closed eyes and tightened brow.
Pain of the first tear,
Joy of the first music.

Thoughts on a Tuesday in August

Wound in a dark warm shawl
I sit.

My eyes do not see beyond
the rose petals
which have fallen from somewhere
and now lie silent on the table-top
like abandoned ships
curled in some sleeping
harbour.

A stir of wind from the inside
of my world
lifts the hair lying
on my neck
and,
smiling,

I recall the touch of your hand
on my throat.

And in the beginning there was darkness
thick with silence,
charged with unseen energy,
And out of the darkness there came light
because there was need of a sweeter chaos.

But I belong to neither light
nor darkness,
child of the unforeseen,
sprung from a unique seed, radiant with sadness,
spirit bathed in all-revealing numbness,
infinitely absorbant.

Even death will not measure my life.
There is no end and no beginning.

Decision

The movements of your body are liquid and noiseless
like a great shivering sea.

Your presence is peace,
calm
green
bittersweet.

But somewhere there beats within you
an unknown pulse,
and that is what I want to touch.

Pamela TODDS

Faculty Friday

Last Friday's concert, the first in a series by the Faculty of Music, provided a pleasant evening of baroque music, but one remarkable neither for precision nor for taste.

The program of chamber music for flute, violin, viola da gamba and harpsichord, which included the Rosenmueller sonata in E-minor, Bach Trio Sonata, Marais "Pieces en Trio" and Couperin Sonata and suite "L'Impériale", was varied and entertaining but lacked especial musical quality in the Rosenmueller and Marais.

Gilles Baillargeau, violin, a last-minute replacement for the ailing Eugene Husarak, obviously lacked adequate preparation. Imprecise rhythms in difficult passages accompanied by frequent faulty intonation and occasional harsh tones on climactic notes demonstrated unfamiliarity with the music. Mr. Baillargeau did not blend well with the group, occasionally being too vigorous in flute solo passages or too timid in his own, this too being attributable to inadequate preparation.

The flutist, Gail Grimstead, was generally convincing and sensitive. Her playing was engaging, both bright and full in strong passages, and generally precise. Restraint in soft sections, particularly on high notes, was excessive, leaving tones thin and colorless.

Gian Lyman, viola da gamba, somewhat over-restrained in the first half of the program, returned in the Marais and Couperin with a number of beautiful lyrical passages and rhythmic bass sections. Accompaniment was often colorless, but themes were well directed.

Mireille Lagace, harpsichord, provided a precise and well-restrained rhythmical bass in purely accompaniment sections and convincingly brought out themes. Her steadiness lent rhythmical unity to the whole. Ornaments and trills, though well executed, might have been used more frequently to give the music the special stylistic flavor common to the baroque period and especially to Couperin.

The Rosenmueller Sonata was generally well executed but neither challenging nor musically noteworthy. Ensemble was reasonable, but precision was by no means perfect.

Just as the Rosenmueller was not challenging, so the Trio Sonata from Bach's "The Musical Offering" was perhaps too challenging. The work tested the limits of the ensemble of the group, and the limits failed. The slow movements lacked direction and the instrumentalists fell apart in the difficult contrapuntal climax of the final movement. The sonata, difficult enough for those who have worked on it, was far beyond the reach of a quartet whose violinist was unprepared, but the fault was not his alone. Artistic limitations were sacrificed to the challenge of the work.

The second half of the performance was marked by signi-

ficant improvement in unity and precision.

The Marais, with violin tacet, was pleasant and well played, but little more. The music, cheerful as it was, was neither profound nor spectacular.

It was in the Couperin that the concert reached its climax. The first work, the sonata, was well executed by all instrumentalists, especially in the closing fugue, which began with a brilliant flute solo and was heightened by the following entrances of the other instruments. The entire group, including Mr. Baillargeau, achieved a good deal of unity here.

The Suite exhibited the growing confidence of the group in lyrical passages, rhythmical sections such as a very effective gigue and pizzicato on the viola da gamba. Balance was achieved and interpretation was quite good. Both Couperin pieces were a pleasure to listen to, and they redeemed the group after its earlier deficiencies.

If the Couperin was indicative, this reviewer foresees an entertaining faculty series in store for music-lovers.

Joseph and Victor LEVIN

The King

The high, lonesome sound.

This stock phrase is an apt description of the music of Bill Monroe, the King of Bluegrass. Bill Monroe and his Blue Grass Boys are appearing nightly through Sunday this week at the Country Palace, a fully-licensed club located at 400 Sherbrooke West (corner Hutchinson). It was Monroe who originated bluegrass music back in the early forties: his creative genius spawned a whole new style of southern string band music which, under his aegis, has blossomed and developed continually in the ensuing quarter-century. The standard epithets 'high' and 'lonesome' have been applied to Monroe's music because of his taut, beautifully-controlled tenor voice and the strikingly bluesy quality of much of his singing and playing.

The return of Monroe — absent since his impressive concert here at McGill last January — is a welcome event for those dyed-in-the-wool bluegrass devotees who, like myself, worship him. And, while hard-core bluegrass is not everyone's cup of tea, even those who make no claim to be ardent bluegrass buffs acknowledge his significance both as an innovator and a preserver; for his music, though unique and original, is deeply rooted in the tradition of the southern mountains.

Monroe's stature in the field of bluegrass music, where he is held in awed reverence almost like a god, is understandable when one assesses his staggering musical talents. He is an

(continued on page 7)

Robert Kelly

Intellectualist Approach to Woman

Last Friday's poetry reading at Sir George featured a big, somewhat, Rabelaisian bruiser named Robert Kelly. A good six feet, all of Al Hirt's girth, and an immense, red forked beard contributed also. In keeping with the scene was the presence of two nuns in the audience. It is a question whether their visit was cultural, a test of faith, or an evening of self-mortification. In any case, the younger nun, a novice, left red as a beet; the older one assumed the complexion of leather cracking under strain.

Two themes emerge centrifugally from Mr. Kelly's intellectual energy: woman and time. Reading from one of his published books *Her Body against Time*, Mr. Kelly showed in his treatment of woman

as a pleasure machine that he is caught in the men's pitfall of the artist setting up artificial prohibitions to create some kind of distance between himself and his beloved object, in order to avoid consumer desires. As far as I know there are only two valid prohibitions or love-taboos left today, incest and nympho-love. Both these themes still allow for a genuinely spiritual treatment, as Nabokov and Pasternak have shown. Mr. Kelly's treatment, however, is purely a biological one from an intellectualist attitude which sees woman not as the eternal feminine but as some wonderful, giant sex machine. This is what I gather from poems such as "Gala", Greek for milk, which is an intellectual celebration of woman as "whore, lure, natural

symbol with legs open," and "milk-queen" with a "snake-mouth" — dispersed with historical comments. It seems his veneration of woman is inspired by the culture of ancient Greece: hence the title of the poem. To confuse religious veneration of the past with the quick intensity of the moment is an intellectual and emotional blunder. His intellectualist approach towards a spiritualization of sexual energy may be contested precisely because it does not touch the true Eros and the emotional-intuitive network which constitutes its essence.

In a large work called "Vessels", a work in which the only continuity was one of sound, he tells us of his imaginative identification with his grandfather. The theme is America

against time. We get such Poundian eclecticism as: — "the Greeks fight African music not knowing ragas"; "Shakespeare, writer of the Bible of King James." He invokes "Numidian Poseidon" to "stroke the scrotum of the man-god called history." Then there is much talk of fetish, flesh and blood.

At one point he humorously tells us: "Please feel free to go any time — I mean that, though I have no way of proving it. I used to go to poetry readings with the express pleasure of jumping up and leaving." We laugh and watch the two nuns from the corner of our eyes. They leave when he calls the Virgin Mary a whore.

If we take our cue of his sincerity from his language — I do believe Mr. Kelly is sincere

as a poet — we are left only with a kind of rhythmic authenticity. His rhythms are startling but not wholly assimilated. They jar of Hopkins and Birney in their sprung rhythms, and of Cummings and the beat poets in their deliberate syncope and sustained rhetoric. His long chant "Polis" sustains Polis as Ginsberg's Howl sustains "Moloch". Item: "Polis, cancellation points"; "Polis, closed system defining the extensive love"; "we build our cities as we build our rooms with no room to sit down." In between lines he takes a compassionate look at alienated man in the city.

Many of his images and poeticisms are devices whose associations are superficial. Items: "partisans of infinite touch"; "the desert of his appetite"; "the aurora of his inner eye"; "chew the sinew of his thigh to taste his bread". The worst offense he makes to our sensitivity occurs in a poem describing a student weenie-roast in which we hear of

(continued on page 7)

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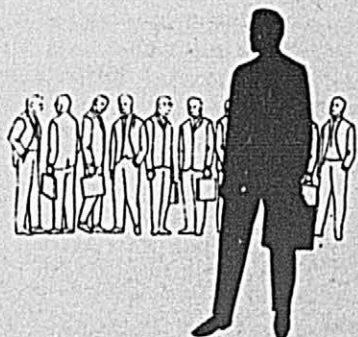
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12 NOON, FRIDAY, NOVEMBER 18

Anyone requiring information concerning any of these positions will please telephone Carolyn Pearman at 484-7460.

Carolyn Pearman
Chief Returning Officer,
Women's Union

The Historian and Fashion

The study of history requires no justification. As an academic discipline some may find it interesting, others not; but no demonstration of the utility of an intellectual preoccupation with man's past can increase its intrinsic worth. This is true because history is more than a social science; it is a vital cultural element and a social force in a civilization that from its very origins was much concerned with human experience in time. A sense of history is perhaps the most outstanding ingredient of both Judaeo-Christian Messianism and the more recent "idea of progress." Similarly, the secular Messianism of contemporary Marxism rests on a historical materialism, and modern nationalism would be inconceivable without a highly developed historical consciousness.

Love of the past

History, however, is more than another active factor in the evolution of the historical process. As a study, it is an attempt to understand man and the continuity of his civilization. To what legitimate use such an understanding may be put is a more than confused issue. Writing *On the Inscrutability of History*, Arthur Schlesinger, Jr., commented, "Far from offering a short-cut to clairvoyance, history teaches us that the future is full of surprises and outwits all our certitudes." If prediction is not history's goal, what then, is the nature of the historian's relation to the past? In answering this question, H. R. Trevor-Roper wrote, "A historian ought to love the past: that is the test of his vocation." Here, perhaps, we have the somewhat irrational response to the subject of this essay. One studies history for love of the past, and the more deeply one studies, the more sensitive becomes this intellectual emotion. The historian must transcend a limited factual approach. He must cultivate a warm sympathy for the object of his study. This attitude is by no means the preserve of a restricted group of scholars, for most human beings delight in remembering and recounting their personal experiences. The historian differs in that he pursues the activity with order and method, and succeeds in attaining a self-identification with human experience that only superficially seems little related to his own life.

History, nonetheless, does have an indirect

utilitarian value which repays to some extent the public money expended for its advancement. In this respect, the most striking examples may be chosen from the role historical studies play in our contact with peoples and cultures hitherto unnoticed. In Western Europe, Slavonic history was

Hidden behind Poland and the Habsburg Empire, Russia could escape the attention of Europe. After Tsar Alexander had marched his troops to Paris, this could never again be the case, and historians began their important task of interpreting the Russians, not as mysterious foreigners "with snow on their boots," but human beings quite like ourselves. Today the same is true of our ignorance of China and her ancient civilization. Here again, historical understanding will create the possibility of mutual sympathy — a sympathy necessary if both students and statesmen are to succeed in liberating themselves from the ethnocentric truisms of a previous, more isolated, era.

relatively ignored until West Europeans found themselves forced to understand the emergence of Russia as a great power. Hidden behind Poland and the Habsburg Empire, Russia could escape the attention of Europe. After Tsar Alexander had marched his troops to Paris, this could

never again be the case, and historians began their important task of interpreting the Russians, not as mysterious foreigners "with snow on their boots," but human beings quite like ourselves. Today the same is true of our ignorance of China and her ancient civilization. Here again, historical understanding will create the possibility of mutual sympathy — a sympathy necessary if both students and statesmen are to succeed in liberating themselves from the ethnocentric truisms of a previous, more isolated, era. This then, is a possible social justification for the study of history. If to the smallest degree, historical studies promote the solidarity of mankind, then they will have more than repaid their debt to a demanding society.

An end in itself

Unfortunately, such a pleasant apology for the study of history is too facile. The nationalist historians of the 19th century taught us only too well that "history is a harlot." The record of the years since the French Revolution, the Napoleonic Wars, and the Continent-wide awakening of nationalism shows only too well that the appeal to history was more often a source of discord than an attempt to create a consciousness of the brotherhood of man. Of course, history, as the maidservant of national self-glorification, was straying far from her proper path. Ideally, history must stand above all derivative values. It is, at its greatest, a disinterested search for truth — an end in itself. Only by so being could it ever presume to real social value, for history cannot flourish as the tool of a purpose beyond itself.

The historian, therefore, should not be too ready to follow the demands of fashion. When social logic suggests Russian, Chinese or African studies as the most necessary objects of his intellectual endeavour, he should, nonetheless, have the courage to seem irrelevant. Let him who condemns as socially irresponsible the student fascinated by the enigma of the defunct Habsburg Empire: for even he may lift his eyes from his books and contrive a reasoned and forceful account of the great social value of his work.

Ultimately then, our question receives the most human of answers: we study history because we so desire.

Allen HERTZ

Kelly...

(Continued from page 6)

"two songs screwing in mid-air, which doesn't matter because divorce is still easy." This dead chainwork imagery is made by forging two nouns genitively together. The result is an invertebrate syntax filled with pseudo-concepts and images which would work in French, but which in English are often an excuse for the failure to generate appropriate metaphors and images. The overall result is often ornamental and themeless. Only in

the ironic tone do we retain our glimpse of the original impulse and pain behind the poem.

To deal purposively with one's auditory impressions can be a pretty oblong thing to do. Only a reading can confirm or break this. The next reading November 18 will feature two female poets at once, Phyllis Webb and Gwendolyn MacEwan, two well-known Canadians who are much read. They are simpler poets and not difficult to grasp from a hearing only.

P. Van TOORN

King...

(Continued from page 5)

incredible mandolin virtuoso, whose digital dexterity, precise sense of rhythm and unerring taste combine to produce some memorable music. The fierce intensity and fired-up drive of his playing are also remarkable. Mike Seeger has put it this way: "There are a lot of good mandolinists, but Monroe is the most exciting" (the fact remains that he is also the best).

Monroe's instrumental wizardry is coupled with enormous vocal prowess; his searing, soaring tenor cuts like a razor. His voice sometimes coos, sometimes bites; his mastery of range, dynamics and all the subtleties of singing is complete.

His material and mood range from the rollicking, romping yodels of *Muleskinner Blues* to the haunting, other-worldly aura which enshrouds *The Walls of Time*. From the

pounding drive of *Molly and Tenbrooks* and *John Henry* to the low-down lonesomeness of his many blues-influenced numbers. *Pretty Polly* and *Darling Corey* are drenched with archaic mountain tradition. *Wayfaring Stranger* is a moving personal statement which perhaps epitomizes the greatness of Bill Monroe.

Happily, Monroe has surrounded himself with first-class musicians. The crisp banjo work of Lamar Grier, the solid guitar of Pete Rowan (also a fine singer in his own right), and the highly ornamental fiddle fireworks of Richard Greene are indispensable in rounding out the bluegrass ensemble.

The Country Palace is to be commended for presenting a profound artist like Monroe, a radical departure from their usual commercial fare of pop-country pablum. Although a

night club does not provide the ideal atmosphere for the performing or appreciation of serious music, Monroe transcends his environment, never ceasing to project his muscular soul, regardless of the situation.

There is a gulf between the rural sensibility (of which Monroe is the consummate expression) and the urban sensibility. However, it is possible for the musical honesty and unwavering integrity of a man like Monroe to bridge this gulf and strike a responsive chord.

Even those hearing him for the first time will realize instantly that Monroe's artistry goes much deeper than the happy-go-lucky (but superficial) frolic of a city-oriented group like the Greenbriar Boys, for example. For some, hearing Monroe is a cathartic experience.

You have three nights left to see in person the phenomenon, the legend that is Bill Monroe.

Doug BENSON

The Review

published every Friday in the McGill Daily, the review is a magazine of political, social and cultural comment.

editor Stephen Schecter
assistant editors Tzip Corber and Barry Tarshis
contributors to this issue Harry Fox, Leonard Seidman and
special thanks to Joe Zackon



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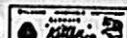
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INTERVIEWS

McGILL UNIVERSITY — MONDAY — TUESDAY
November 14 November 15

You are invited to meet Mr. G. S. C. Smith, P. Eng., APPLIED SCIENCES STAFFING PROGRAM on the above dates. Arrange your appointment to-day through the Placement Office.

Meet Western tomorrow at Toronto

Ruggermen aiming for OQAA title

by JOHN FITZPATRICK-NASH

A full strength Redmen rugger squad travel to Toronto this evening for tomorrow's sudden death play-off game against University of Western Ontario.

The prize for the winner of this match is the OQAA Inter-collegiate championship, a title that Redmen last held way back in 1959. Redmen earned the right to a play-off by finishing their League program as Eastern Division champions after producing some of the best rugger to be seen at McGill for a long time.

Western Ontario, the Western Division title-holders, will provide Redmen with completely unknown opposition tomorrow. It is difficult to evaluate Redmen's chances of taking the title as the teams have never met previously, and have not played against any common opposition that would give a guide to current form.

Despite last Saturday's 3-0 defeat by Queen's, Redmen are confident that they can win tomorrow's match. With such an unknown quantity against them, Redmen coach Peter Covo summed up his team's chances, "We hope to win", but he added, "That's the reason for us making the trip".

Indeed the poor showing against the Gaels may turn out to be a blessing in disguise for the Redmen. Having got a bad game out of their systems, every

member of the side is determined to do well against Western. The defeat also showed that even a winning team must never take any game lightly, no matter who the opposition. So Western will find the Redmen very determined to win, but certainly not overconfident.

With no injury problems this week coach Covo has been able to select his strongest possible team, and is giving the players who have worked so hard to put Redmen in the play-off the chance to finish off the job. Only one change is made from last week's team; Nick Flynn is able to play and returns to his usual position in a reshuffled three-quarter line which reads — Elliot, Flynn, Vitale, and Rowland.

Behind them Kent Locke continues at full-back, giving Roger Blackman the chance to team up with Harry Hughes at half-back, and lead the side from fly-half,

where his vocal support will be more easily heard by the forwards.

The pack is once again built around Jerry Bower, now in his sixth season for Redmen. Bower, Hudson and Richardson form the front row, with Hutchinson and Kitteredge in the second row. de-Jon, Maguire and Bingham complete the forwards, the strong, fast, cohesive unit that has been

primarily responsible for Redmen's success this season. If they click together tomorrow, Western will need to be a very good side indeed to beat them.

ATTENTION

No touch football or any other activities are allowed on the Lower Campus.

REDMEN SOCCER

All members of the Redmen soccer squad who have not voted for Most Valuable Player must call Behrouz at 849-1736 to vote. Reminder: equipment must be removed from lockers, cleaned and returned by November 21. Uniforms should be accompanied by name or players will be charged for them.



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Ruiter sparks 17-2 'polo win

The waterpolo Redmen defeated Palestre Nationale 17-2 Wednesday night led by star center Glenn Ruiter who scored nine goals.

In running their record to 7-1 in the OSLIAA, the Redmen exhibited a fine team effort which included three goals from Joe Roboz, two each from Mike List and Gabbi Zinner, and one goal from Sonny Belenkie. On defence Belenkie and Robbie Lanctos teamed with Roboz to play a nearly perfect game. Mike Schulz and Larry Conochie, who stopped a penalty shot, shared the goal-tending chores and both played outstanding games.

The Redmen got off to a 4-0 first quarter lead on four goals from Ruiter and were never threatened as they upped the score to 9-1 by half time. Ruiter has proven to be the most consistent scorer on the squad. In two other games this season he tallied six and seven times.

The squad now travels to Kingston to play RMC, a team they defeated at home 20-5.

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Late Tribe uprising topples Carabins 6-5

by SEYMOUR KAUFMAN

Erupting for five goals in the final period, the hockey Indians erased a three goal deficit and defeated the Université de Montréal Carabins 6-5 in an exhibition match at the Winter Stadium Wednesday night.

Brit Doherty, whom head coach Len McDougall praised as being "one of my best players tonight" tallied the winning goal from in front of the net on a pass from Dave Gamble with just over five minutes remaining to play. The goal climaxed a sensational comeback by the Indians which saw the team score four times within five minutes after having been outclassed and outthrust by the Carabins in the opening two periods.

Fred Steer, a newcomer to the Indians started the comeback when he blasted a perfect pass from center Mike Stacey past a helpless Carabin goalie Claude Paquette. Pete kneeland who did yeoman service throughout the whole game, also assisted on the goal. Within the next three minutes the Tribe had counted two more from the sticks of Stacey and defensive ace Gilles Schipper to even the score at 5-5.

The scoring outburst completely demoralized the Carabins who had shown themselves to be a highly polished unit even at this early stage of the season. Taking advantage of every opportunity which came their way, U de M forged into a 5-2 third period lead on goals by Claude Charbonneau, Pierre Bozinet, Jean-Pierre Gagnon and Germain Bédard who tallied twice. The Indians had replied with two goals by Bill Seitz who showed that he deserved a spot on the squad.

Coach McDougall was extremely jubilant after the game. "A comeback win is a great way to start a season. I was a bit disappointed with the boys at first but they really came through. It was a terrific game."

The Indians play their next game tonight at 6 pm in the Winter Stadium against Vaudreuil.

Crippled Blues meet Gaels in showdown for Yates Trophy

by LAWRENCE HAIMOVITCH
Sports Editor

The crippled Toronto Varsity Blues and the vastly improved Queen's Golden Gaels clash tomorrow at Kingston in a sudden death playoff for the Yates Trophy, emblematic of Senior Intercollegiate Football League supremacy.

Both teams closed out the regular season with identical 5-1 records. But, the Blues will be without their all-star quarterback Bryce Taylor, who was injured in a car accident last Saturday, and halfback and place-kicker Paul McKay, who suffered torn ligaments and a separated shoulder in Toronto's 21-20 win over Western in the final game of the regular campaign. Gaels incurred a rash of early season injuries but are expected to be at close to full-strength for the contest.

With Taylor on the sidelines, Blues are expected to go with Vic Wozniuk at quarterback. However, Wozniuk has seen limited service this year and Blues are expected to miss Taylor's fine passing arm and running ability. Taylor is the all-time scoring leader in the SIFL and led the league in passing this season. He also gained 175 yards rushing.

Toronto fullback Mike Raham led the SIFL in rushing this year with 495 yards in 73 carries and Blues are expected to rush more often with Taylor out. When Wozniuk goes to the pass, star end Mike Eben is expected to be his prime target. Eben was the leader pass receiver last year and finished second to Redmen Al Schreiber this season.

Bayne in limelight

Gael signal caller Don Bayne, who has done a fine job throughout the schedule, will need to be at his best for this showdown battle. Bayne was second in the league in passing and is also considered a dangerous runner, especially on rollouts. In the Gael backfield will be fullback Jamie Johnston, halfbacks Ron Clark and Doug Cowan and flanker Larry Plancke. Johnston and Cowan ranked three and four in rushing this season while

former track star Plancke blossomed into one of the best receivers in the circuit.

Defensively Queen's permitted only 68 points in six league outings, just over eleven per game, while Blues were more generous, allowing 98 points or about 16 per game. This edge could mean a lot if the weather is bad and a defensive battle materializes.

One other factor bears consideration. Toronto has won only one game in eight years in George Richardson Memorial Stadium, where Queen's will have the advantage of a cozy home field and a largely partisan crowd.

It promises to be quite a battle but the loss of Taylor and McKay could be too much for Toronto to overcome.

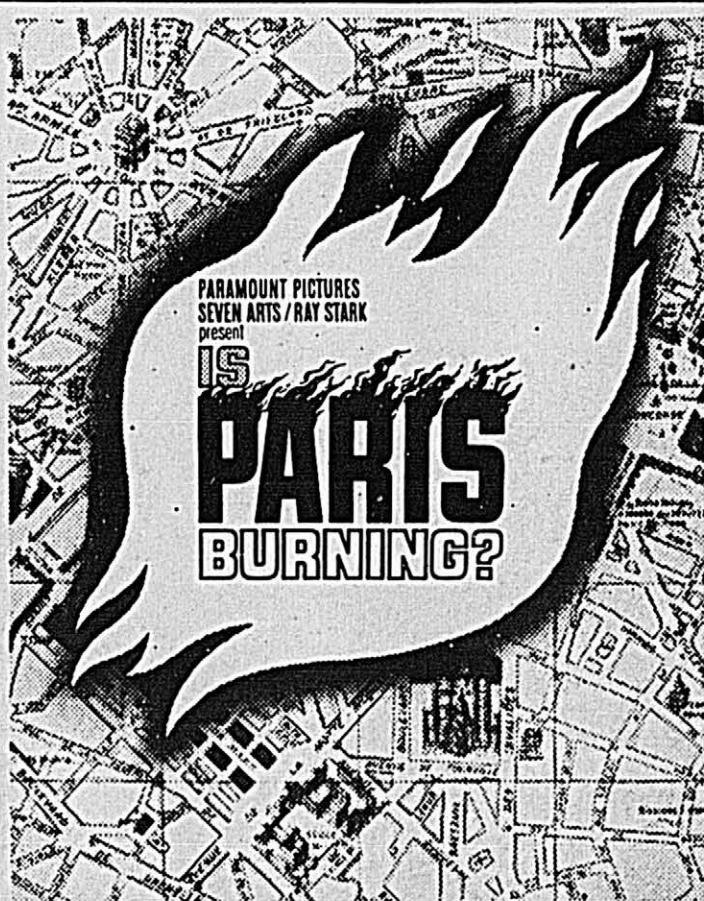
Football Fodder: The two teams split their two games this year... Toronto won 28-9 in Kingston while Gaels forced the playoff by winning 23-15 in Toronto two weekends ago... Queen's head coach Frank Tindall is in his 20th season as head mentor while Blues head Ron Murphy is in his first season... he replaced Dalt White, a ten year vet, who retired last fall... Blues are defending Yates Trophy champions... they won 21-16 in a playoff with Western last season... Blues beat Redmen 35-19, 27-10 while Gaels were winners 28-16, 30-0...

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**MORE NOW... MORE IN THE FUTURE...
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Indian cagers downed 119-91

Lack of height proved to be the downfall of the Indian basketball team as they were beaten 119-91 by the Montreal Grads of the senior "A" league.

The only reason the Indians lost was the superb play of 6'5" Charlie Smith. It is no disgrace to say neither 6'3" Steve Fraid nor 6'2 1/2" Joe Salomon could successfully cover Smith who accounted for 33 points, most from close to the basket.

The Indians' outside shooting was just as good as the Grads' as Steve Hurley collected 19 points, Fraid 16, and

Andy Orris and Jack Wessel 15 apiece. Vinnie Lloyd and Mike Auerbach each contributed 8 points in one of the highest-scoring games seen here in a long time.

The team's first league game will be on Saturday at 1 pm at Westmount Public School against Sir George Williams, traditionally a strong basketball school.

Ice Redmen prep for pre-season tournament

The Redmen hockey squad, with just one week left before their league opener at Western, are currently sharpening up for the third annual pre-season City Intercollegiate Hockey Tournament, to be held next Monday and Tuesday.

The tournament is once again sponsored by the McGill Athletics Department. Besides the Redmen it will feature teams from the U of M, Sir George Williams, and Loyola College. All teams will play two games with double headers slated for each night.

The Redmen squad has been pared to nineteen, and with the return of Rick Gordon is again at full strength. Coach Copp has

two lines which are certain to start against Loyola on Monday but may have trouble picking his third unit. Les Rombough has already started out between John Rattee and Harry Griffiths, but centerman Terry Harron has been coming on strong and battlers like Jean Dupéré and Jim Valerianos are not likely to stay on the bench too long.

For this reason, Copp will most likely go with four lines at least until Tuesday. Six defencemen will see action, but the status of two of these is up in the air. Ralph Langevin and Rod McCarthy are both transfer students, and their eligibility is being considered by the OQAA executive.

Langevin, from the University of Alberta, is in his fourth year of Arts, but is getting his degree from the U of A because he has completed his first three years there. The problem being considered is whether or not he can play hockey for McGill if he gets his degree from Alberta. McCarthy is also a transfer student in his second year of Engineering, who came to the Redmen from Loyola.

Friday farfel: The Redmen were supposed to meet the Metro Junior A Verdun Maple Leafs tonight, but the Leafs pulled out on short notice... Possibly they had a look at the Redmen line up.

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NICE AND CLEAN: room for girl with private bathroom and cooking privileges, St. Matthew-Sherbrooke. \$12 weekly. Phone: 935-5391 evenings.

ROOM, 30 min. from McGill, Sherbrooke E. New carpet and furniture, telephone extension (Piano) Available Dec. 1. 527-3345 after 6.

BRIGHT, FRONT SINGLE ROOM to rent in quiet private home. Partial board may be arranged. Esplanade Ave., facing mountain. 844-6864.

REQUIRED: furnished accommodation (room or apartment) for two gentlemen during July and August, 1967. Please contact 844-0665, Room 303.

LOST

ON UNIVERSITY ST. Friday evening, a green schoolbag. Please return at least the notes to porter in Leacock or call: 731-6534.

LAST WEDNESDAY — one clipboard containing valuable notes with St. Garibaldi sticker on back. Call Maureen: 842-0571.

1 GREEN PARKER PEN around midday Nov. 8th. Call 844-2108 or leave it at Leacock porter's office.

PAIR ROUND TORTOISESHELL girls glasses. Phone 697-3531.

HELP! LOCATE ALPHA OMEGA fraternity sweet-heart pin. Initials I.M. '61 on reverse side. Call 738-7339.

FOR SALE

FRIGIDAIRE — medium sized, second hand, very good condition, cheap. Call Jim at 843-6913.

SKIS — Sohler Bluebirds, 210 cm., brand new, not even drilled for bindings, a real bargain. Phone Jim at 697-3875 after 6 pm.

KNEISSEL SLALOM skis, 195 cm. for person 5'5" — 5'10", Squaw Valley safety bindings \$25. Samson boots size 9 1/2 \$15. David: 733-9484.

MUST SELL! 750 cc, 1956 Norton Scrambler, perfect condition (like new) \$800 or best offer. Call Chris at 694-5525.

TYPING

EXPERIENCED TYPIST desires typing at home. RE 9-9227. Call between 9-12 a.m., 5-10 p.m.

LECTURE NOTES, manuscripts, stencils, copy work. 733-3272.

EXPERT TYPIST, term papers, manuscripts. PhD theses are my specialty. References, reasonable. Near campus. Solve your typing problems, call 935-6551.

EXPERT STENOGRAPHER can handle any typing job or thesis. Available immediately. Phone: 272-1083.

CANADIAN ANTIQUES

INTERESTING PRIVATE collection of authentic Canadian pine furniture, all between 100 and 250 years old. 671-2276.

MISCELLANEOUS

BUDDY KAYE ORCHESTRAS, Reg'd. Orchestras of all sizes, music for all occasions. Telephone 748-8370.

THEY LOVED HIM AT ROANOKE! You'll love him at the Country Palace. BILL MONROE... the high, lonesome sound. Nightly through Sunday.

MCGILL SCIENCE JOURNAL offers students the opportunity to publish articles on any branch of the Sciences. Articles are needed for the November issue, and should be left in the Journal's box at the Union Switchboard; additional information will be given to those leaving name and telephone number at the switchboard.

FORGE wants your poetry, prose, art and photography. Deadline Dec. 3. Leave submissions at the Student Centre switchboard.

WHEN WAS THE FIRST TIME you hated your nose? When did your nose first hate you? Do you often have trouble looking down? Need a nose job? McGill Pre-Med Society — Dr. Harvey Caplan — "Procedures for correcting facial deformities." S 14, 1 p.m., Fri. 11th.

WEST INDIAN AFFAIRS Committee: Talk by Keith Evans on "History of Calypso", University Centre, Friday Nov. 11th at 7 p.m. Everyone welcome.

MOC welcomes neophyte and oldphyte square dancers to Union Ballroom, Friday, Nov. 11th, 8 p.m. Free, refreshments. First dance of a series of four.

BINGO FOR BOTNICK! 8,941,632 minutes old today. Free hugs and kisses today only. For Barbara from Rapsallion and friend.

PROPOSED AMENDMENT TO THE STUDENTS' COUNCIL CONSTITUTION: Article XV Section (7): "All motions passed at any official meeting of the Students' Society shall be binding on the Student Council."

BEST WISHES TO Ian and his "regime" and a happy independence day to Rhodesians everywhere.

THE MOTORCYCLE CLUB presents two films: "The Invisible Circle" and "Stone Age Rules of the Road", Monday Nov. 14, 1 p.m., room 304 McConnell Engineering Bldg. Everyone interested in staying alive on a motorcycle is invited to attend.

WANTED

ORGAN PLAYER; bass player, drummer. Call Joe: 725-4469.

RIDES

Ride wanted to N.Y.C. for two, leaving Friday, returning Sunday. Will share expenses. Phone 861-3023 or, if no answer, phone 288-4231, local 44, 45 or 46. Ask for Steve.

WANTED — RIDE TO BOSTON! Leave Friday afternoon, return Sunday. Share expenses, driving. Call Mark: 288-2872 until 12 p.m. or 3501 Peel, No. 47.

McGILL FLIGHT TO EUROPE 1967

SPONSORED BY THE STUDENTS' SOCIETY OF MCGILL UNIVERSITY

for students, professors, staff members and members of their families

(these latter only husband or wife, or parent and only if they are accompanying qualified person).

TRANSPORTATION

By British Overseas Airways Corporation (BOAC) 146 Seater Boeing Jet 707

ITINERARY

Non stop Montreal to London — Sunday, May 28, 1967

Non stop London to Montreal — Sunday, Sept. 3, 1967

COST (Round trip)

\$239.00 round trip fare Montreal-London. All passengers must leave on the same flight from Montreal and return by the same flight from London.

ELIGIBILITY

Full time bona fide students at McGill University, professors, staff members, their parents (if living in the same household), spouse and dependent children.

INFANTS' FARE

A limited number of infants under 2 years of age at time of departure from Montreal, May 28, are eligible for free passage.

CHILDREN'S FARE

Full fare must be paid for children over 2 years of age at time of departure from Montreal, May 28; such children will occupy individual seats.

For Detailed Information and Application Forms*

Students' Council Office

3480 McTavish Avenue, Montreal

* Telephone inquiries are not accepted.

Gateway Editor speaks out

Council-Newspaper Relations

by BILL MILLER

Editor-in-Chief, University of Alberta Gateway

Delegates to the 28th national conference of the Canadian University Press, in informal discussions, decided the relations between student councils and student newspapers generally fall into two basic categories.

One category is composed of newspapers which are an extension of council, in the sense that it permits the council to request that certain ideas be expressed in the paper, that certain projects of the students' union be supported, that cer-

tain editorial decisions be made with the agreement of council. It sees a newspaper conforming to what the council happens to believe is the truth.

The second category is represented by those newspapers

which define their role more in terms of an organ providing intellectual leadership instead of a redundant reporting of campus events. Such a newspaper has to be independent, for the main reason that it must question basic societal beliefs, in the process sometimes inflaming the Establishment.

Members of CUP are striving to exist in the second category, where the type of newspaper is the only type which can adequately meet the needs of a rapidly-shifting society.

Members of CUP are faced with councils who believe that the newspaper's sole function on campus is to exist as a bulletin board, announcing upcoming meetings and events and reporting what goes on at these gatherings in great detail. These people look on the editorial page as a necessary evil, where the student editor can gratify his desire for power. This concept of a student newspaper is dying out, and a new concept, that of an "agent of social change", is coming into use.

The student newspaper and student government are realizing that they can be a vital force in the eradication of society's abuses and in the promotion of a new social order. Part of this rethinking is that the student paper need not be a place where redundant facts are reported; but where meaningful ideas are discussed and analyzed.

Ideally, such action would be embraced by both major forces on the campus — the newspaper and council — but quite often a council embracing some progressive action will be faced with a "bulletin board" newspaper or one that is conservative in its thinking.

On the other hand, a newspaper attacking, destroying and rebuilding will be faced with a group of petty administrators who think the greatest good is in maintaining harmony with the Establishment, and are not given to "social change".

When a progressive council is teamed up with a progressive newspaper, no problems should exist. But when a conservative council meets a progressive paper, or vice-versa, trouble is likely to occur. What should the council do in the event of a dispute? Nothing. And the council should have no right, expressed or implied, to do anything.

Council might argue that since it pays out the majority of the money for the newspaper it should have some say in editorial policy, and should be able to hire and fire the editor. While we all agree that the campus needs a newspaper, and a newspaper needs money to operate, and in most cases the majority of the money comes from council, this hardly gives council any knowledge of how to run a newspaper. Student council types are notorious for knowing little of what constitutes a good newspaper, what qualifies a news story for the play it receives, what

one newspaper has been confiscated by council, but was later returned for distribution.

Two papers allow members of council to read their copy before publication, and one, THE GAUNTLET, is required to let a member of council read editorials. This implies a little censorship and restriction of the freedom of the press on the part of the council. How is the newspaper to point out a glaring fault in the work of council if the newspaper is not allowed to print anything about it in the columns of its editorial page?

CUP Charter

WHEREAS THE CANADIAN STUDENT PRESS BELIEVES IN THE FOLLOWING PRINCIPLES:

that the freedom of expression and debate by means of a free and vigorous press is essential to the effectiveness of an educational community in a democratic society;

that one of the major roles of the student press is to act as an agent of social change; that it should continually strive to emphasize the rights and responsibilities of the student as a citizen, and use its freedom from commercial control to examine issues that the professional press avoids;

that for the student press to fulfil this role it must present the varied opinions of the students it represents irrespective of the paper's editorial opinions, it must present news fairly and without bias, it must interpret local, national and international events, issues of interest and import to students to the best of its ability;

that the Canadian student press must stimulate student thought and awareness of the problems and topics that affect students, the nation and the world; and

that the Canadian student press should incorporate as its primary purpose an educative function which is vital to the development of the student-citizen;

AND WHEREAS FREEDOM OF THE STUDENT PRESS HAS BEEN ABRIDGED IN THE FOLLOWING WAYS:

by suspension, expulsion or threat of similar action, and/or confiscation of issues of the student newspaper because of the publishing or proposed publishing of matters which faculty or administrative authorities considered uncomplimentary or critical of the institution;

by expulsion, suspension or threat of similar action against student editors and reporters;

by financial pressure used to limit or retaliate against editorial policy;

by censorship of articles and/or editorial comment by faculty, civil or administrative authorities, or the student government, so that the student newspaper tended to become an organ of the institution or an instrument of the student government;

by excessive social pressure and by informal pressure, such as commentary intended to be a threat, used to prevent publication of particular issues, opinions, or articles;

THEREFORE, THE CANADIAN STUDENT PRESS AFFIRMS ITS BELIEF THAT IT MUST BE FREE FROM THE ABUSES LISTED UNDER ARTICLE II, AND DECLARES THE FOLLOWING FUNDAMENTAL RIGHTS AND RESPONSIBILITIES NECESSARY FOR THE EFFECTIVE IMPLEMENTATION OF THE PRINCIPLES OF ARTICLE II:

that the Canadian student press should be free from pressure by student governments, university authorities or any external agencies, whether or not the press is a part of such an organization and that it is, therefore, essential to a free student press that it be responsible for the views it expresses;

that within the restrictions of the laws of libel and within the scope of the principles outlined in Article 1, Canadian student press should be autonomous, and that it is, therefore, necessary that the Canadian student press abuse neither its freedom nor the principles outlined in Article 1;

that the Canadian student press should be free to develop so that it may continue to fulfil its role in the academic community, and that the Canadian student press must, therefore, always be aware of its role in the academic community and its role in democratic society and must continually strive to best fulfil those roles.

(revised December, 1965)

CUP Code of Ethics

The student journalist should strive continually to be unbiased and accurate in his reports, and should strive to equip himself adequately with fact to support his published statements. He should realize fully his personal responsibility for everything he submits for publication. He should not falsify information or documents, nor should he distort or misrepresent the facts.

The student journalist should reveal his identity as a representative of the student press before obtaining any interview for publication.

The student journalist should respect all confidences regarding sources of information and private documents.

The student journalist should be familiar with the laws of libel and contempt of court, which exist in his country, and should observe the international copyright agreement; unless this interferes with the freedom of the press or the need to inform the public on vital matters.

The editor should not automatically exclude a student point of view because it is contrary to the editorial policy. This does not place a duty on the editor to print an article from a non-student source.

The editor should rectify in print, at the first available opportunity, all culpable mistakes.

All copy, including advertising, should adhere to the canons of morality and good taste of the student community which that paper serves.

Racial bias or prejudice should have no place in editorial policy in any student publication.

(revised December, 1964)

constitutes a good editorial, or, in some cases, what an editorial is.

The political nature of their office, where they are constantly forming agreements or lobbying, does not permit them to look at such an agent of social change in any objective fashion. It is said by some that a council that picks fights with the newspaper is a council with nothing better to do.

In a survey of 40 campus newspapers, four papers report losing an editor under the axe of council — three times for bad taste or religious satire, once for refusing to retract a libellous statement — and only

Four editors must make a statement of policy to council before they get the nod for the job. In other cases, an interview is involved or editors may make a voluntary submission to council.

All papers report the council cannot directly dictate policy, but some parenthetically explain the policy is dictated by the choice (when there is one) of editor. It is impossible to ask council to refrain from dictating policy through their choice of editor, but the cases of implied control through the control of the purse strings or the firing of the editor should be, and can be, eliminated.